

The McGill Daily

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supplement

Stranger than Shakespeare

by Sophie Patras

Creativity runs wild in *King Lear: A deLearium Parade*. The production depicts Shakespeare as never imagined.

This experimental version of *King Lear* is familiar yet not as we would remember it. Only the words are Shakespeare's. Nothing else is the same.

The story describes a parent who wants to know whether his children love him, while at the same time, they struggle greedily for power.

The play opens with a nun in white habit — Mother Superior — struggling out of a dark plastic void. The audience frantically searches to place her in the context of the original play — but they can't. Within the first few seconds, her presence indicates the uniqueness of this production.

Jack Langedijk — who plays the role of Edgar, son of Gloucester — said the play tries "to get away from traditional conditioning which is 'we' as the actors and 'you' as the audience."

Langedijk said the audience should use their imagination when seeing the play.

"We challenge our audience to join us," he said.

So when *King Lear* tangoes and later Edgar shakes his own skirt while dancing the flamenco. This amuses the audience more than astounds them.

Langedijk believes the character "comes to life when he puts on the dress."

"It is how he can manoeuvre. Edgar in Shakespeare's *King*

Lear wants to become a beast. Edgar, as a gypsy wearing a dress, is our idea of a beast," Langedijk said.

He is pleased the play is being shown within the creative boundaries of a university. The play teases the mind. He hopes the play will reach new audiences geared towards alternative theatre productions.

A younger generation would not hesitate to like the play's fresh approach, while an older crowd might feel shocked by the play.

This play is an experiment to stimulate your mind, "something that will stimulate your society," said Langedijk.

Hence, *King Lear* is a work in progress — something new out of the old. The play has an 'I want to do something different' attitude.

"We want to stress that it is not a finished piece of work. We don't want it to be set in its ways."

As Langedijk explained, "It's a question of supply and demand; to find out who the audience is and what they want."

Alex Hausvater, the director, wanted the illusion of corridors. As a result, actors run around a three level stage popping out of nowhere — an ordered chaos.

The play could take place anywhere. In fact, it occurs nowhere.

We are thrown in the midst of a apparent mental institution reflecting everyday life — not *King Lear's* England.

"They are just the residents of anywhere. What is madness



anyway?" Like when they all shout 'I am the king.' They just want to play the part."

Langedijk also provided a glimpse of how it was working with Hausvater as a director. "Alex has a strong vision as a director. You can only do but follow in his vision."

Other characters are so bizarre, yet they can be anyone of us.

Goneril — a half-women, half-man and Regan — a roar-

ing 20's flapper are like a couple instead of two greedy sisters in Shakespeare's version. They each know what the other is thinking. This is a comment on the boredom of ordinary relationships.

Edmund, on the other hand, is androgynous. He can't distinguish himself. It is his sexuality that he is trying to discover.

The play points out cruelty in humanity. A star is pinned on the fool's chest — reminiscent

of the anti-semiticism of Nazi Germany.

Langedijk hopes that the cast will get the opportunity to tour Europe performing *King Lear: A deLearium Parade*. He feels that it will find more acceptance abroad. Innovative material usually does. *King Lear: A deLearium Parade* is not only innovative, imaginative, but hilariously funny. This musical cabaret of sorts is definitely worth seeing.

Sculpture makes space for itself

by Jennifer Cressey

The sculpture of Paul Bowen is wrought with paradoxes, metaphors, and a handful of other rhetorical tools. Yet unlike the fury filled apprentice, Bowen works with the maturity of a master and the eyes of an architect. His works combine found wood, leather, tar, and metal in a manner that is austere, but without pretension. Solid, yet unbridled, and meticulously constructed while seeming untouched.

The 17 sculptures on display as the Saidye Bronfman Centre

represent ten years of the artist's work and reflect a variety of styles. All of the works are abstract, but Bowen confesses that "each has its impetons, quite often concrete only to myself." He admits his self-indulgence at hiding personal specifics in sensually broader terms but remarks that the audience's ability to interpret the work rather than simply perceive it is invaluable: "context is a rather personal thing."

Ranging from one foot to eight feet high, Bowen's sculptures provide a great deal of room for individual insight. The

form and grace of the works, however, are indisputable. Not one piece appears as a mass, or inanimate object, but as an area occupied by something temporarily dormant. Resembling machinery, weapons, and surreal animals, the works appear mechanical while retaining the natural, accidental qualities of the wood.

The constructions are either the original colour of the wood and found objects (ranging from shoe soles to a fish tail) or painted black. Many are subtly caked with mud and straw. The resulting effect is at once dis-

concertingly imposing, then elegant, then awkwardly intimate. The pieces seem as if they had existed before as some other tree or tool, but had been reincarnated. The impression of familiarity as conveyed by a foreign object is a difficult one to create, but Bowen describes this as his mandate: "I work with found objects, mostly wood, and piece it together. I want an effect as if the object I created was always meant to be there."

The sculptures manipulate the space around them, jutting into the air or remaining huddled. The geometric nature

of the exhibition lends an atmosphere of majesty, room to breathe and observe in peace.

The artist himself personifies his work. Paul Bowen steps lightly, but his feet are planted firmly. He places his faith in the earth, and the spontaneous artworks nature provides. He believes in creating a harmony of medium and technique. Paul Bowen is a small man with a quiet voice, but his impression lingers. His works, in their obstacle course form and peaceful freedom do not scream for attention, but demand to be heard.

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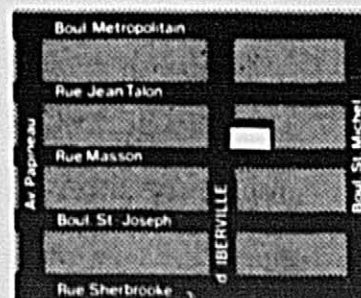
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Me, mom and sliced meat

by Jennifer Cressey

When the Stones rolled into town, their demands were few: a penthouse suite for each member of the band, a pool table, video games, and a variety of other minor whimsies. Eons of corporate evolution away, Montréal band Me, Mom, and Morgentaler is lucky to break even on a T-shirt sale.

"We have to fight for a cold cut tray," Morgentaler saxophonist told the *Daily*.

You won't find Morgentaler being coddled by the mega-corporations that sponsor big-name tours; Pepsi won't touch them and neither will Ameri-

can Express. Home grown with seeds to sow, Morgentaler is a band which refuses to chase success unless they can do it their way. They are not self-absorbed but they simply refuse to compromise their own peculiar standards.

Morgentaler has been labelled by the press and public alike as a ska band. But this category is not a complete description of either the music or mindset of the band.

Ska is a cross between punk and reggae, with origins in Jamaica in the late 50's and early 60's. Its evolution over the past 10 years has widened the political scope of the music. The ska

ideology is one of inter-racial comradery and non-violence. In the summer of 1988, when Morgentaler formed, Ska was a genre of music that appealed to all eight members of the band. It was accessible, "fun to play" and lent itself to the accordion which has been a Morgentaler staple since the band formed.

Morgentaler began as a ska band and still supports the political views of ska-dom, but the members have changed and matured over the past year and a half to look beyond the conventions of ska.

Onstage, Morgentaler are tight musicians zapped with

energy. To co-ordinate an eight piece band is difficult enough, and their arrangements are not simple. At the New Music Festival, Morgentaler dangled an eight foot penis piniata from the ceiling until the climax of the show when it was beaten until it exploded with condoms. The group promises an even "crazier" show at Club Soda this Friday night, with a theme of "insanity and satan."

To maintain the spirit of communal music-making within the band, the members of Morgentaler do a great deal of work. Aged from 18-22, they have to juggle school, part-time jobs, daily rehearsals, and all of the management and publicity chores. But the band is not an obligation; their commitment is to themselves (because they love it) and their audience (because they believe in what they are saying.)

"None of our songs is meaningless. We tend to address topics that are close to us. Youth is possibly the most important audience around," said Adam the trumpet player.

Before Morgentaler there was a hole in the blanket of bands available to Montréal's youth. Morgentaler provides a style distinctly their own and a message: know what's going on around you and get angry about it.

At the moment, Morgentaler are enjoying a growing popularity built exclusively on concerts. Despite their packed shows, Morgentaler have not yet signed with a record label. The airplay they receive on

university radio stations comes from demo-tapes. Contract rumours buzz about town though details remain sketchy. If all goes as planned, Morgentaler will have an album out by summer. A&M Records are interested but the group may hold out for a label more suited to their artistic goals.

The group condemns the establishment which threatens to engulf them. They find corporate products like New Kids on the Block insulting, and condemn the capitalist controls that rule the airwaves. They use words like "geriatric" and "formula" to describe the system.

"It's as if there's a big stick made of money, and the sensitivity and integrity is being beaten from small bands to turn them into big bands," said bassist Matthew Lipscombe.

Part of Morgentaler's discontent with money may be due to their lack of it. Breaking even at a show is rare, not to mention overhead costs they are forced to pay for studio space. Sitting on the verge of something much bigger than the Montréal band scene, Morgentaler remains true to its ideals and a steadily-growing following.

Me, Mom and Morgentaler are playing at Club Soda (5240 Parc Avenue) this Friday at 21h. All are invited to be "cleansed" by insanity and satan. Opening for the band is the International Improvisation League of Theatre Schmeatre. Tickets are \$5.98 available at all Ticketron outlets. Bring your cold cuts for the Morgentaler audience appreciation tray.



Classical careerists

Lesley Husbands

While most career-seeking students fear for their prospects after graduation, the stress is especially troublesome for students aspiring to careers in classical music.

Debut Young Concert Artist Series is a stepping stone for Canadian students who have completed training at a recognized university and are planning careers in classical music. Participants are featured in concerts recorded by the CBC and Radio Canada, gaining exposure and receiving criticism from prominent Canadian musicians.

President Sandra Wilson, who founded Debut 10 years ago, follows the careers of the Debut artists, and claims many of them find permanent positions in their fields. Debut helps young musicians find a niche in

the increasingly inaccessible business of classical music. Competition is stiff for the small number of positions in orchestras. Most musicians turn to teaching for a more dependable and lucrative career.

Over the years popular interest in classical music has died. Even free concerts at McGill's Pollack Hall go unattended. The decline of popular support for classical music has had unfortunate consequences in Canada. The Vancouver Symphony Orchestra was recently forced to launch a furious fund raising campaign in order to survive. If classical music and its institutions continue to lose support, the role played by groups like Debut may be forced to expand.

For more information about Debut Young Concert Artist Series and Concert schedule call 935-6631 or 398-4547.

PEROGIES

by Schmuck n' Egg

Soft on the outside, soft on the inside. Perogies. A virtual plethora of research material is available which proves beyond a doubt that they are the most fundamental food for the healthy nineties diet. At noon today there is a lecture on the garbage problem in Union 426 & 426. For instance, how many perogies have suffered a needless, suffocating death in trash bins, having been discarded by

heartless students not realizing their potential worth? The genocide is staggering. At 14h, the the lecture will focus on the Question of Sanctions.

Friday the 12

Nearby is an extensive article on the Me, Mom and Morgentaler concert at Club Soda accompanied by the Revolutionary comedy of National Improv. At the electric bum, Rare Air, Canadian Celtic Folk band, or catch Live Folk Blues and Jazz at the Yellow

Door. I'm surprised that one of our prestigious brothers' organizations hasn't yet painted the door red or blue...perhaps I'm sowing the very seeds of destruction by mentioning the idea. I've been trying to plant perogies for years but somehow it isn't working.

Saturday the 13

Chinese Students Society is sponsoring a reunite film night at 18h in FDA, but the films to be shown weren't mentioned on the poster. My intuition tells me

its The Attack of The Mutant Pustual-Ridden Perogies from Kingston— a 1957 Wim Wenders Classic. I think. Raiders of the Lost sau Arkraut, lea 132, 19h30. Running until the 18 at Galerie Powerhouse is féminisme(s) et représentation(s): ce discours qui n'en est pas un.

Sunday the 14

Meta-McGill sponsored all-veggie Perogie Picnic at Beaver Lake featuring Bobby Vinton and Neil Diamond Relived. In

addition, all in one day at the Rialto, Lord of the Rings...maggots are not unlike perogies but do not attempt to eat them. This film will also deliver a healthy dose of goblins, orogres, you know the sort. They're big, they're green, and Bilbo baggins must save us from their flaming phegm globules. See the film. To be followed by Sex, Lies, and Videotape, and then Heavy Petting. Not an evening to write Mom about.

letters

If you're serious, oppose the fee hike

To the Daily:

Any one who is serious about equality between women and men should be opposed to the tuition fee increase because it will make it more difficult for women to undertake university education. The massacre of 14 female students at Ecole Polytechnique confirm the existence of deep rooted prejudices

against women and men. However, less than two weeks after this tragedy, the Québec Liberals announced a policy which will discourage many women from undertaking university education because they can't

afford it.

You might tell me that this is not true because the Loans and Bursaries Program guarantees that students from disadvantaged backgrounds receive some financial assistance. Both female and male students qualify for the same amount of loans and bursaries. Both male and female students have the privilege to accumulate a debt of up to \$40 000 (including interest) to obtain a Ph D. It is important to remember that for many years the average income for women has stagnated at under 70% of the average male income. This means that although the cost of education for a woman and a man are the same, it is relatively harder for a woman to pay back her debt because of wage disparity.

Because the government has not been successful at reducing wage disparity between women and men, the tuition fee increases will have more negative impact on women than men. Students who don't need loans and bursaries may not be concerned about the tuition increase. But can they be sure that they will be able to personally finance their daughters' education in 15-20 years?

The tuition fee increase might not seem as bloody as the tragedy at Ecole Polytechnique. However, the social consequences of this increase might be far worse.

Eric Darier
Vice-President
Post-Graduate Students' Society

Lepine a scapegoat?

To the Daily:

I find it very sad that Linda Gyulai (Jan 5), like countless other commentators on the tragedy of the fourteen murdered women, ignores the roots of the problem that creates desperate outcasts like Marc Lepine.

I agree with Gyulai that our male-dominated society encourages violence towards women and action must be taken to give women more respect and independence.

What, however, do feminists propose? Do they expect to change thousands of years of a male dominated value system overnight? Or would the scapegoating of a number of males—powerless, vulnerable, and innocent males, more than likely—be sufficient retribution?

Women have made large gains during the last 20 years—advancements made at the expense of men who could not adapt to the new demands of the feminist and sexual revolutions. It is these men, imprisoned, institutionalized, dispossessed, who deserve our attention and sympathy.

By rejection, abusing, violating, and scapegoating Marc Lepine, society had, in effect, declared war on him. Lepine chose not to remain a prisoner of war but to fight back. Having suffered violence from an early age and having been scapegoated from the community, Lepine likely hated not only feminists, but people in general, society as a whole, and those who, in his view, had displaced him from his place in society, in particular, ie. feminists.

While demanding rights they so richly deserve, women must bear in mind that a man without a job has less chance of living a decent life than a woman on unemployment and that more men are victimized and rele-

gated to powerlessness than women.

To dismiss Marc Lepine as an insane monster is to show the same lack of understanding, compassion, and goodwill as the male authorities that women decry.

Robert Smith

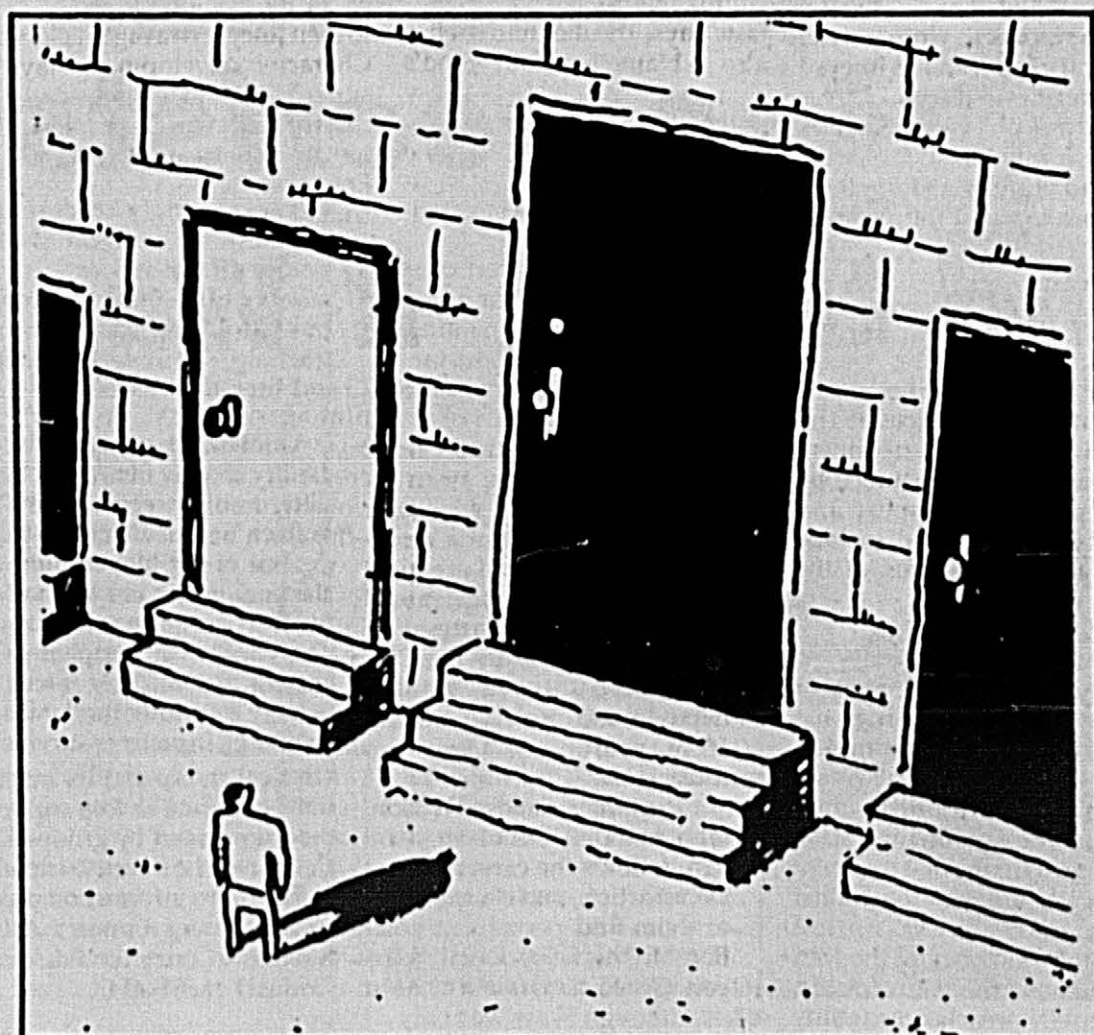
Disagrees with backlash

To the Daily:

Linda Gyulai's article (sexist Question in Media Poll, Jan 5) states that feminist backlash was the cause of the massacre at U of M and that the massacre says something important about misogyny. I disagree that backlash is "why a man will pick up a gun and aim at members of more than half of the world's population." Lepine's murder of fourteen people is a manifestation of the violence and insanity which exists in our society. The focus of his violence upon women is a manifestation of misogyny. That many people consider the former to be more significant than the latter in this instance does not strike me as being naïve, repugnant or sexist.

The massacre was an act of violence focused upon women and because of its atrocity, it horrifies our society and particularly those of us who are able to closely relate to the victims (students, women). But the reoccurrence of rape, date-rape, and wife-beating are more important problems than the delusions of a murderer. There do exist groups of people who abuse women and this urgently needs to be addressed. The actions of Lepine are less significant to the question of misogyny because only an insane man would propose that women or feminists be exterminated.

Chris Sullivan
U2 Arts



Hollywood nukes singing Perogis

by Derek Webster

When Nobel Prize-winning author and perogie-lover Isaac Bashevis Singer wrote *Enemies*, *A Love Story* in his native Yiddish, he probably did not anticipate Hollywood's new and improved, half-the-calories movie version. Director Paul Mazursky reheats an already succulent story, but the depth of characterization is so bland that even steaming sex scenes and dinner-table dialogue can't retain the flavour of Singer's zesty novel.

Indeed, the story of *Enemies* is alive to the audience. Herman Broder is a Jewish intellectual ghost-writing for a wealthy Rabbi in New York, immediately after World War Two. He becomes emotionally entangled with three women, and ends up being married to all three — at the same time. Tamara, his presumed-dead wife from before the war, turns up in New York to Herman's extreme surprise but emotional indifference. Yadwiga, the second wife, is a Polish peasant and a gentle; Herman married her because she saved him from the Nazis during the war. Masha, a troubled survivor of the Auschwitz concentration camps, is Herman's lover and third wife.

Both Masha and Yadwiga become pregnant, and Herman keeps up his human juggling act until wealthy Mr. Pashelas exposes him at the Rabbi's party. The film ends with Herman living apart from his women, who suffer various fates.

The acting in *Enemies* is one of its strong points. Angelica Houston plays Tamara delightfully. Her several humorous lines reflect well on her character's emotional independence. For example, "If every man had his way, a woman would lie down a prostitute and wake up a virgin." Ron Silver, who won a Tony

award for David Mamet's *Speed-the-Plow*, plays Herman with experienced maturity. Beyond Huston and Silver, *Enemies* could be seen as a success because of the relative introduction of two outstanding actresses to the North American screen. Lena Olin as Masha is from Swedish director Ingmar Bergman's famed company and starred in *The Unbearable Lightness of Being*. Margaret Sophie Stein, a leading Polish stage and screen actress, turns in a brilliant performance as Yadwiga, Herman's servant wife and a religious simpleton.

The script is competently written and delivers some good dialogue. If anything, it lives up to its title as the love-hate relationships are conveyed convincingly and with passion. What the dialogue concentrates on, it succeeds in portraying.

However, this leads into *Enemies* major flaw. Character development is never addressed; it remains superficial and the audience is never truly involved in the characters' personalities. It is an understatement to say that the period in history is a serious one; these characters are trying to heal their wounds from the Nazi persecution of the Jews. Yet all the film uses to suggest this are a few aural flash-backs. Herman had two children who died during the war. The issue of his feelings about them is scarcely addressed. Furthermore, the character of Yadwiga is not developed beyond that of the superficial servant woman. This is a shame, for Margaret Sophie Stein acts with verve despite her part's shortcomings. Lena Olin periodically goes into hysterics, and the audience must explain her fits by looking to her wartime experiences. But this explanation, while undeniably powerful, remains on the surface. There is still something missing: like a perogie without the essential cabbage stuffing. This would not be a bad thing if



Enemies was a surreal experiment by Buñuel, but unfortunately it is an acutely unadventurous film spoiling a good story.

Enemies does not do Singer's novel justice. The key word in the press release about the film is "adapted from the novel." This particular adaptation does not include what made Singer's novel a success: its writing style, its literary form, and its intense character development. Director Mazursky has said, "Singer's novel is a wonderful story, with the kind of irony and depth of complication that mirrors real

life." His film cannot fulfill the second part about irony and depth.

Enemies' ultimate failure follows Hollywood's own depressingly superficial character development over the last decade. Part of the problem lies in the market itself: quality, subtlety and excellence are not a necessity in a mass market where bad taste pays. The medium itself is also to blame for Hollywood's agonizing destruction of many potential successes. Simply by showing the characters on the screen, the film-makers are getting across much to the audi-

ence in a short time. Soon after though, expanding upon the characters' personalities becomes more difficult: body language and dialogue must work together to delve deeper into complex personalities. For the most part, Hollywood directors content themselves with showing only the bare necessities of character, wanting to move on to their juicy, extravagant plots. Character development stays superficial and consequently most of Hollywood's characters remain depressing stereotypes. *Enemies*: stay home for well-stuffed perogies.

Glory, gore and the Civil War

by Jennifer Cressey

Fade to combat sequence, cut to schrapnel flying, and a shower of bullets. Watch the head of an anonymous soldier be shot from his body.

Glory is about a young white colonel leading a Black regiment in the American Civil War. *Glory* is not entertaining. It is a violent picture of a group of young men in a war to win their own freedom.

The barrage of good-quality war movies over the past five years does not necessarily prepare the viewer for *Glory*'s poignant, if not entirely repulsive display of the brutality of war. The battle scenes are remin-

iscent of *PLatoon*, *Hamburger Hill*, and *Full Metal Jacket*: muddy, chaotic, and blood-drenched. The difference with *Glory* is that it addresses the Civil War, not Viet Nam.

For this reason *Glory* offers a different view of war than has previously been depicted. The high stakes for Black Americans, and the characters in the movie, make the inanity of this war less cut and dry, heightening the audience's insight.

Glory tells the tale of Robert Gould Shaw, a true story with more movie potential than most fiction. At 23 years of age, Gould is offered the Colonelship of an entirely black regiment. Almost by accident, Shaw accepts the

leadership position, not realizing that the war politicians had no intention of letting the regiment into battle. He is consumed by their pride, self-respect and dignity and resolves to take them to the forefronts of the war.

Regardless of the narrative quality inherent in the story of Robert Gould Shaw, it is the actors who make and ultimately break this movie. Denzel Washington gives an outstanding performance as a runaway slave who enlists in the first regiment of black soldiers in the United States. His character, Trip, lost his family long before the war. Throughout the entire movie, Trip coldly preaches the futility

of fighting in a white man's world.

Washington's acting is complemented by the performance of Morgan Freeman, playing another man who enlists to become a part of the mottled group of would-be fighters. Freeman becomes a fixture of strength and comfort for the men.

A handful of secondary characters provide a cross section of soldiers' personalities without patronizing or succumbing to stereotypes. The film creates an atmosphere of believable peace in the midst of war and legitimate comradeship.

But Matthew Broderick, as Robert Gould Shaw, is a mistake. Although Shaw was only

23 and Broderick was 26 at the filming of *Glory*, Broderick seems adolescent and lacks the credibility to play Shaw. Occasionally, the ditch separating the actor from his character disappears, but never long enough for the audience to enjoy whatever skill Broderick has to offer.

Glory deals with the struggle of the 54th regiment to claim what was rightfully theirs. By merit of the story alone, *Glory* is worth seeing. The battles between North and South were not the only ones fought, and the hopes of a country buried beneath protocol were soon uncovered by a group of men who dared to carry the flag of the country that had enslaved them.

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- CMJ New Music Report Oct. 89

"...startlingly original talent."
- Boston Globe Oct. 89

1988 Best New Vocalist
- New York Music Awards

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8:30 p.m.
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Tickets:
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Ads may be placed through the Daily business office, room B-17, Union Building, 8h00-15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. EXACT CHANGE ONLY PLEASE.

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

4 1/2 to let till Aug. 31/90. \$425 + Hydro & Gas. Close to Mount Royal Park, St. Laurent Blvd., 15 min. from McGill. PH: 266-1623.

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343 MOVERS

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350 - JOBS

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Want Extra Bucks? Students wanted to translate French Tests. Typing not essential, but excellent quality of work a must. Call 365-2201 or send your C.V. to 327 - 12th Ave., LaSalle, H8P 3P8.

Room in exchange for babysitting, housework, office work at my home. Possible live-out but must be able to stay over if needed. Flexible hours. Call 933-5237.

352 - HELP WANTED

Guitar Teacher required for Friday 3:15 until 7:45 and Saturday 10:00 a.m. until 4:45. Rock and folk \$10 per hour. Must be fluent in French. Guitar Study Center. 481-5250 - please leave message.

354 - TYPING SERVICES

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358 SERVICES OFFERED

Willing females and males needed for student haircuts. Supervised by professionals. Tuesdays, 5 p.m. for cuts \$10, \$12 tints only, \$18 perms & highlights. Estetica 2175 Crescent. For appointments 849-9231.

Study skills workshops: Tuesday, January 16, 1-3 p.m. or Wednesday, January 24, 12-2 p.m. Counselling Services, room 301, Powell Bldg. 398-3601.

361 ARTICLES FOR SALE

Sale: Skis (1), Ski boots (1 & 2). Clothing 1 F. & M. Shoes for F. & M. - child clothing & shoes. Folding chairs (2) new. Books etc. Everything in perfect condition. 738-2520

For Sale: One way plane ticket, Montreal - Vancouver (female) on Jan. 25/90. \$175.00. Phone 284-4447 evenings.

Evening dresses, sizes 7/8, full length, strapless, cream or white, \$75 and \$65 call Caroline 482-8400.

Packard Bell VX, 30 Meg HD, 3.5" and 5.25" disk drives, monochrome monitor w/Hercules card, Epson LX-800 printer, MS DOS 3.3, GW-BASIC 3.21, WPS, Lotus, Fox +, etc. A Value over \$3500 for only \$2500!!! John after 6:00 351-5757.

One Way Ticket to Vancouver leaves Dorval Jan. 25 10:00 a.m. \$275.00 Cash only. Call 898-9481.

372 LOST AND FOUND

LOST! Brass Earring with imprinted designs, went missing at Pubnite Jan. 6. Please call Isa 933-3209.

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374 - PERSONALS

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NETWORKING: Computers do it, the old boys do it, why not McGill women? Get to know your neighbors thru the WALK-SAFE NETWORK. We meet in the McLennan lobby Mon thru Thurs. 10:45 p.m.

It's no longer the season to be jolly. If course selections exam results and street slush are getting you down, Call McGill Nightline from 6 p.m. - 3 a.m. nightly. 398-6246. Anonymous, Confidential.

Roommate wanted to share 3 bedroom apt with 2 others. Right beside metro, \$188/month! Laundry facilities, heat and hot water included. Call now! 481-5658 - Tammy.

Gays and Lesbians of McGill general meeting in 425 at 6 p.m., Thursday January 11. Discussion on coming events this term. Info at 398-6822.

Gary, met during December finale on the Park Ave. Bus. I am a Concordia commerce student. Call 274-9948.

Welcome Back! McGill Christian fellowship meets on Jan. 12 19:30 at Presbyterian College. This month features student speakers on Family, Friends and School. Come and start the semester off with this exciting worship time.

Armenian Students Society is holding a Lahmajeen Party on Friday, January 12, 1990 at 4:00 p.m. in room 425 Union Building 3480 McTavish St. Fresh Tun will be served also. See you there.

Would you like to lose 20 lbs. or more? Join a weight loss group in the McGill Psychology Department. For information call Wendy 482-9728.

383 LESSONS OFFERED

LSAT/GMAT - We offer weekend preparation courses for LSAT's and GMAT's. Course fees start at \$180. For information and a free brochure, call 1-800-387-5519.

385 NOTICES

Gays and Lesbians of McGill offers an information and counselling talkline. Call us with questions, problems, or just to talk. Phone 398-6822 or drop by Union 417, M-F, 7-10 p.m.

Lesbian/Gay studies group meets Thursdays, discussion group meets Fridays, both at Yellow Door (3625 Aymer) 17h00. Info 597-0363 (Bill).

St. Martha's in-the-Basement: Warm christian community meets every Sunday morning for informal, ecumenical worship. 3521 University (basement) 10:30 am. Everyone welcome 398-4104 Rev. Roberta Clare.

Inter-Faith Dialogue: A special event Mon. Jan. 15th 7:30 p.m. Sponsored by McGill Chaplaincy and the Canadian Council of Christians and Jews. More info: Roberta Clare 398-4104.

Gardner Hall come in your shorts party. Sex on the beach, blow jobs, Molson's Finest. Friday

Jan. 12, 9 'til 3. Come one, come all!

Venezuela - \$499 Day and weekend trips. Sign-up and info at Gerts Mon. - Fri. between 11:00 - 4:00 p.m. McGill Travel Club 762-0332.

Free James Brown! - The Godfather of Soul needs yo hep. PARTY for his support, Friday 9 p.m. Delta Upsilon 522 Pine (across from Gym).

387 VOLUNTEERS

Volunteers needed at the Montreal Neurological Hospital to visit patients for 3 hours/week. Old and new volunteers are asked to attend the information meeting Wednesday, January 17, 4:30 p.m. at the M.N.H. (3801 University St.) to sign up for a session.

Volunteer in the Montreal Community this semester! Meet reps at the Volunteer Symposium, Tuesday January 16th, 10:30 - 3:30, Union Ballroom. You could make a difference.

389 MUSICIANS WANTED

The McGill University Band has openings for clarinet, bassoon and English horn. For further information please contact Tom Talamantes 398-5034.

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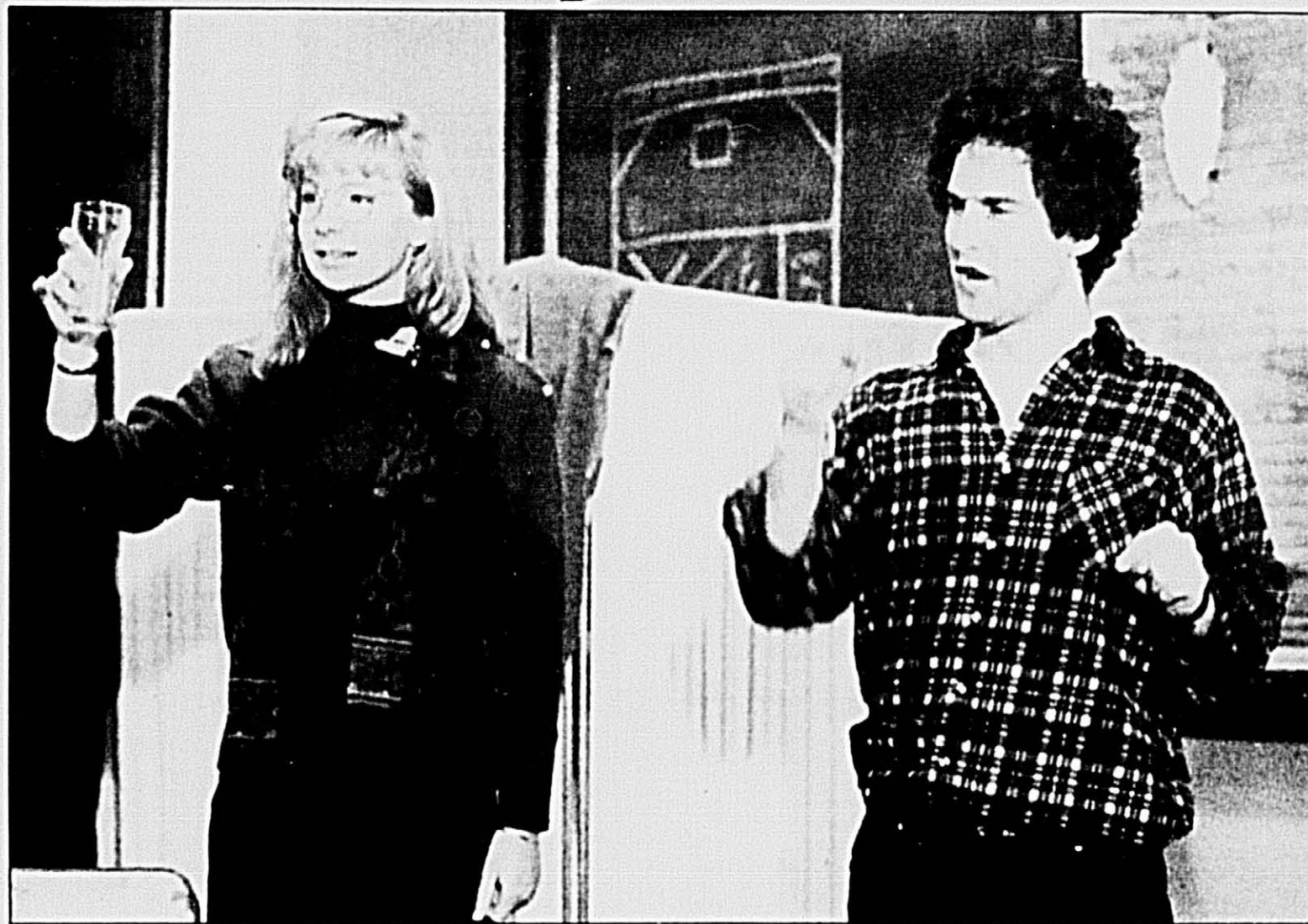
by Derek Webster

Strange people in an unknown land: a tide of violence, insanity, power-games and a skillfully-written dialogue of perfect meaninglessness. These are but a few highlights from Tuesday Night Cafe Theatre's production of Harold Pinter's *The Birthday Party*. The new theatre group, producing only its second play, must be commended for an excellent performance that promises to be a complete success.

Plays by Harold Pinter are very hard to describe — they simply must be seen to be believed, never mind understood. The plot of *The Birthday Party* is sparse: Stan, taking refuge in a boarding house on an unnamed seashore, is verbally and physically attacked by Goldberger and McCann, who eventually murder him for no known reason. Pinter, like Irish playwright Samuel Beckett, centers his plays around a possibly weighty subject, namely the essential meaninglessness of existence. The actors of Tuesday Night Cafe Theatre quickly convince their audience to accept this view and use Pinter's world to conjure a storm of the absurd. Ken Cameron as Stan carries the show in its early stages, but Dan Abramski playing Goldberger soon takes control of the dialogue and, unsettlingly, Stan. Susan Lynskey as Lu Lu and Anna Drblik as Meg play strong roles that sustain the high tension of the entire play. Conrad Rader's Irish McCann is particularly well-played.

The first act holds most of the play's tension. Stan's drum, the verbal beating, the flashlight toast and the menacing game "Blind Man's Buff" are the highlights. To gain anything from the performance of *The Birthday Party*, one must know a little about Pinter to be able to accept his view of reality. Pinter sees the world as crazy and existence as essentially meaningless.

Watching *The Birthday Party*, one must suspend disbelief of the actions taking place within. Events are intentionally il-



logical and incomprehensible, and Pinter gives no reasons or explanations for the characters' actions. For example, Stan is fleeing something but the audience knows not what. He says he was a famous concert pianist in the outside world, but on the night of a performance, he found the concert hall deserted and locked up.

Lu Lu is another strange character of dubious origins: she is on the verge of running away with Stan, then forgets he even exists and hooks up with Goldberger; the birthday party itself is not even on Stan's birthday; and the two 'visitors' give no reason for their implied murder of Stan. The characters within *The Birthday Party* walk a precarious tightrope above a churning, menacing, chaotic and meaningless sea.

Pinter wrote *The Birthday Party* during his early years as a

playwright. Other such early plays include *The Caretaker*, *The Dumb Waiter* and *The Room*. Most of the plays from this period take place in a single room, sparsely furnished, which has led to their being dubbed the "room" plays. More subtle reasons, however, contribute to the epithet. The room constitutes a safe center for the characters' universe, a haven or refuge, against the sinister forces of the outside world which cannot be rationalized or given a definite meaning. The boarding house in *The Birthday Party* is a room of refuge; it has its own stabilities and tensions that, while menacing, are separate from the outside world and can be understood in some fashion. Forces from the outside world, in contrast, have an ambiguous, mysterious, and ultimately unanalyzable role. They drown the haven in flash-floods of

violence and verbal insanity. These outside forces contribute to the vaguely sinister, underlying tension that constantly threatens to break the surface facade and attack helpless victims. Goldberger and McCann break Stan's glasses and render him blind and defenceless; he deteriorates helplessly under their verbal torture and becomes a mute, living corpse until the killers drag him off to his certain death and the play ends.

Pinter himself has had a long and very successful career. Apart from being a prolific playwright, he has written many radio-dramas and is a millionaire businessman: even Pinter has a role in society that gives his life the illusion of order. As playwright, his career can be divided into three parts. After the early "room" plays, the second part of Pinter's career, running into the early '80's, includes *Betrayal*,

The Homecoming and *The Dwar*. In this period, relationships between two characters and Pinter's interest in language are at the fore. Since that time, Pinter has written several very short, ultra-violent plays, the latest being *Mountain Language*.

What Pinter is up to and where his plays are going is anybody's guess. His plays expose life as a meaningless void, but he offers no solutions: he leaves that for the philosophers. For Pinter, life can be richer and more meaningful once we understand that priorities and meanings are created by us to impose order on an orderless universe.

The Birthday Party is playing in Arts West 20, Thursday-Saturday, 20h, until next week. This article's photos courtesy Martin Nixon

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